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London Firsts 2023

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INTERNATIONAL LEAGUE OF
ANTIQUARIAN BOOKSELLERS



LILA
LIGUE INTERNATIONALE
DE LA LIBRAIRIE ANCIENNE



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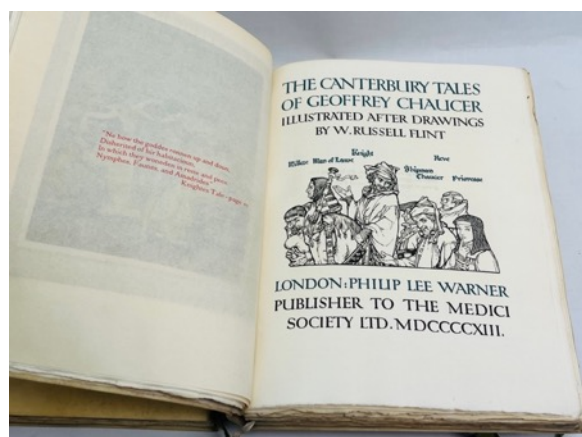
THE CANTERBURY TALES

Limited, Numbered Edition. Beautifully
Illustrated by Flint
Chaucer Geoffrey

*Published by Philip Lee Warner for the Medici
Society, London, 1913*

Riccardi Press, 1913. Flint Russell. Numbered
Edition. Limp Vellum. The Canterbury Tales
Limited, Numbered Edition. Beautifully
Illustrated by Flint
Geoffrey Chaucer Publication Date: 1913

A beautiful and unique set. Original full vellum,
gilt title to spines
and upper covers,
Covers and text
are in extremely
fine condition.
Original blue
paper slipcasses.
Text and
illustrations are
bright and clean.
With thirty-six
colour, full-page, tissue-guarded, tipped-in
illustrations by W. Russell Flint (twelve in each
volume) as called for. Limited edition of five



hundred copies, this being copy 193. A highly
tactile volume using fine Riccardi Paper (along
with the Riccardi Imprint at rear) and deep
stamped printing. This is the same publishing
and printing combination responsible for the
famous Le Morte D'Arthur, using the famous
Riccardi font designed by Herbert P. Horne and
published by Philip Lee Warner.

Artist William Russell Flint was widely
acclaimed as one of the most famous watercolor
artists of his time. Born in Edinburgh in 1880,
Flint was known for his rich treatment of the
female figure and his opulent illustrations within
mythical settings. Very Good. Item #522
Illustrated Edition - Extremely Fine. Each with
contemporary card slipcase.

Price (USD) \$2,250.00 } (GBP) 1,800.00

LE MORTE D'ARTHUR

by Sir Thomas Malory / Sir William Russell
Flint (Illustrator)
Malory, Thomas

*Published by Philip Lee Warner, The Medici
Society, London, 1910 - 1911*



The Book of King Arthur and of his Noble Knights of the Round Table. In four volumes. London, Philip Lee Warner for the Medici Society 1910-1911. With 48 colour plates after watercolours by William Russell Flint. Original Limp Vellum bindings with ties. Title on spine and front covers embossed in gold, gilt head section. Copy 331 of 500 on Riccardi laid paper,



another twelve were printed on parchment. - Revised by Alfred W. Pollard from the text version of the Caxton edition. - Set from the type designed by HP Horne

based on Venetian models. - The title font and the initials were designed by M. Engall. - Printed by Charles T. Jacobi at Chiswick Press. - Six of the eight issues of the »Illustrated Quarto Series« contain illustrations by the Scottish painter William Russell Flint (1880-1969), who was one of the most successful and well-known book illustrators in the English kingdom at the time. - The color plates were printed as chromolithographs and mounted on laid paper, each plate with a silk cover sheet with text quotation in red.

27.4 : 20.5 cm. - Limp Vellum Very Good, with recent slip cases as per original.

Tomkinson 149, I/3. - Ransom 395, I/3

Price (USD) \$2,890.00) (GBP) 2,312.00

CHILD CHRISTOPHER AND GOLDILIND THE FAIR,

2 vol., one of 600 copies,

Kelmscott Press. - Morris (William)

Hammersmith 1895

Kelmscott Press. - Morris (William) Child Christopher and Goldilind the Fair, 2 vol., [one of 600 copies on Flower paper], printed in red and black in Chaucer type, wood-engraved title, borders and initials designed by Morris.



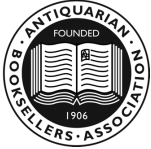
Bound in 1/4 Vellum black paste paper sides top edge gilt others un-trimmed. Housed in paste paper slip case. Extremely fine condition.



[Peterson A35],
Tomkinson 116,
35 - Ransom
329, 35

"When you come to look at it, and see that you get a book like this [...] it would be impossible to

refuse buying them. I love my books, and I love making them, and I think these little octavos



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quite the most charming things issued from my press" (William Morris in 'The Ideal Book', quoted from Peterson).
16mo, Kelmscott Press, 1895.

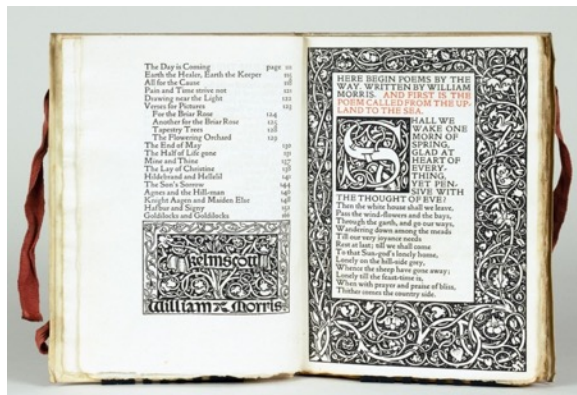
Price (USD) \$1,700.00 | (GBP) 1,360.00

POEMS BY THE WAY.

One of a total edition of 300 copies

*Kelmscott Press – (Morris William)
Hammersmith 1891.*

Hammersmith 1891. With ornamented woodcut title, numerous initials and repeated printer's device, all by William Morris. Original parchment with rust-brown silk clasps. One of 300 copies on flower laid paper, another 13 were printed on parchment. – Typeset from Golden Type, printed in red and black. This is the first book printed by Kelmscott in two colours; it is also, the first book to feature the famous Kelmscott printer's mark, which in fact appears twice - at the end of the table of contents and on the colophon leaf at the end.



Wood-engraved borders and initials designed by Morris. Original stiff vellum, yapp edges, gilt titling on spine, uncut, with four silk ties. Charles Fairfax Murray was involved in selecting the poems. The last poem was written while the book

was being typeset to increase the size. – Printed for the London booksellers Reeves & Turner.
20.8: 15.0 cm. [8], 197, [3] pages. – Binding minimally stained, spine with small chipping at the lower end.

Peterson A 2nd – Tomkinson 108, 2nd – Ransom 325, 2nd

Price (USD) \$3,750.00 | (GBP) 3,000.00

HAND AND SOUL.

Dante Gabriel Rossetti.

*Kelmscott Press – Morris (William)
Hammersmith 1895*



Bound in full vellum, knap edges gilt lettering on the spine, with ornamented woodcut double title and numerous initials by William Morris. Original parchment with gilded spine title. One of 225 laid copies for the English market ("Sold by William Morris"), another 300 were printed for the American publisher Way & Williams (total edition, including the vellum copies 546). – Typeset from the Golden Type, printed in red and black. A very sharp pristine copy.

Peterson A 36. – Tomkinson 116, 36. – Ransom 329, 36

Price (USD) \$2,100.00 (GPB) 1,680.00



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THE TALE OF KING COUSTANS THE EMPEROR. THE HISTORY OF OVER SEA.

One of a total edition of 545 copies

*Kelmscott Press – (Morris William)
Hammersmith 1894*

Translated out of the ancient French into English by William Morris. Hammersmith 1894. With ornamented woodcut double title and numerous initials by William Morris. Original holland-backed blue-gray paper boards, black lettering on upper cover, untrimmed edges One of 525 copies on Batchelor laid paper (total edition 545). – Typeset from the Chaucer Type, the running titles and the publisher's imprint were printed in red. This is a particularly charming little anthology of two medieval French romances translated by Morris into his special brand of archaic English.



The love stories involve, first, a commoner's marriage to the daughter of the pagan emperor of Byzantium and, second, the adventures that befall French lovers who are taken prisoner by Saracens during a pilgrimage to Jerusalem. Peterson A 26. – Tomkinson 114, 26 (with full-page illustration of the double title). – Ransome 328, 26

Near Perfect condition with no markings inside or out.

Price (USD) \$2,420.00 | (GBP) 1,936.00

OF THE FRIENDSHIP OF AMIS AND AMILE.

One of a total edition of 500 copies

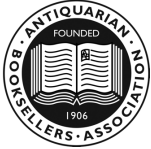
*Kelmscott Press – (Morris William)
Hammersmith 1894*

First Kelmscott edition, one of 500 paper copies; a further 15 vellum copies were also issued. The story of Amis and Amile is an old French romance, based on a widespread legend of friendship and sacrifice.

As a template for his translation into English, Morris used the collection »Nouvelles françaises en prose du XIIIème siecle« by L. Molland and CD Hericault (Paris 1856), where he also found the texts of »The Tale of the Emperor Coustans« (see cat no. 134) and The Tale of King Florus. – All three issues were self-published. 14.8: 10.8cm. [8], 67, [5] pages.



Morris translated the story of Amis and Amile while in the midst of writing his Prose Romances, and employs similar medieval vocabulary, using the romance genre to "demonstrate the values of



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association, fellowship and mutual aid as against modern individualism and introspection" (Vaninskaya). Peterson A23. Mary Ashe Miller, "A Twentieth Century Apartment", Vogue, 3 August 1929; Anna Vaninskaya, William Morris and the Idea of Community: Romance, History and Propaganda, 1880-1914, 2010. Sextodecimo. Original linen-backed blue paper boards, front cover lettered in black, edges untrimmed. Printed in Chaucer type. – Impeccable condition. Peterson A 23 – Tomkinson 113, 23

Price (USD) \$2,750.00 | (GBP) 2,200.00

**"THE ONE REMAINS,
THE MANY CHANGE AND PASS":**

SHELLEY'S ADONAIIS,

*From The Chiswick Press,
In A Sangorski & Sutcliffe Binding*

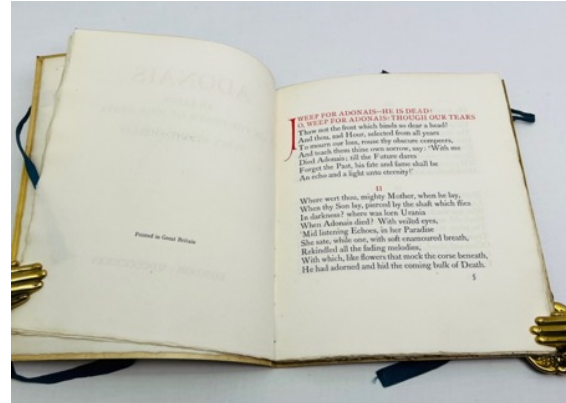
Shelly, Percy Bysshe. Adonais: An Elegy on the Death of John Keats. London: (Chiswick Press for the Reed Pale Press), 1935. Small, slim quarto, original full limp vellum, top edge gilt, uncut, blue silk ties.

Limited edition of Shelley's moving tribute to his fallen friend, the poet John Keats. Number 180 of 250 copies, printed in red and black by the Chiswick Press and bound by Sangorski & Sutcliffe.

Composed as a pastoral elegy, specifically in the tradition of Milton's beautiful *Lycidas*, it was first published in the spring of 1821, immediately after hearing of Keats's death.

"Shelley's use of the classical pastoral elegy form was natural enough. He had studied and translated many classical elegies himself; he had also read and admired Milton's 17th century interpretation of the form in *Lycidas*. Most critics believe Shelley modeled *Adonais* upon Virgil's tenth *Eclogue*, Bion's elegy on the classical hero Adonis, and the anonymous elegy on Bion

himself. It is a beautiful work and one of which Shelley was justly proud" (Mary Wollstonecraft Shelley).



Adonais was printed by the Chiswick Press for the Reed Pale Press, which was founded by Edmund D. Brooks and his son Edmund Brooks of Minneapolis.



The Chiswick Press had taken leadership during the 19th century revival of great printing and continued to "print high-class work until it ceased trading in 1962" (Glaister, 94). *Adonais* is set in the famous 18th century Caslon type, brought back into use by Chiswick as early as 1844. Lacking original slipcase. Ransom, 33. A splendid press book, in fine condition.

Price (USD) \$650.00 | (GBP) 520.00

FORE-EDGE PAINTING [EDWARDS OF HALIFAX] COWPER'S POEMS

COWPER, William (1731-1800).

London: T. Bensley for J. Johnson and Co., 1812
2 Volumes



Cowper's Poems, 1812. 2 volumes, 8vo (159 x 95 mm). Etruscan Calf by Edwards of Halifax, bindings with gilt pentaglyph and metope border, stenciled frame of palmettes, central panel



enclosed by a stenciled border. Enclosed is a stenciled device of a fan-like shape with tulips on a

pointillé background and other geometric shapes. Spine in 6 compartments with five raised bands, two red morocco lettering-pieces gilt, gilt-tooled in remainder, all edges gilt. Very Fine

examples of Edwards of Halifax bindings with an incredible fore-edge paintings relating to Cowper.

An interesting bit of bookbinding history, the tool maker Edwards used was a gentleman named John Paas from Holborn London. The centre tool on the covers of these bindings was made by Paas. On one of the many trips Paas was known for making around the UK showing his tools, designs and collecting monies for tools and engraved plates that had been purchased he was traveling from up north probably visiting Edwards on this trip in 1832. On passing down through Leicester he stopped in at a binder called James Cook... Cook believed that Paas would be traveling home with a considerable amount of money and as Paas walked in to Cook's bindery he was hit several times with an iron laying press pin. Paas only had 50 pounds on him but once dead Cook spent the next three days trying to dispose of the body in his fireplace.

Cook was captured and ended up historically being the last person in the UK to be Gibbeted.

CONTEMPORARY FORE-EDGE PAINTINGS

Depicting Berkhamsted (Cowper's birthplaces) and East Dereham Churchyard (Cowper's burial place).





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Full morocco vertical slipcase gilt-stamped by Sangorski & Sutcliffe for Marshall Field & Co. (some rubbing along edges). Provenance: presented by Gladys McKenney Molony to the Saint Mary-of-the-Woods College Library (inscription dated 11 November 1986 on verso of title-page), collector of fore-edge paintings.

[Edwards Of Halifax] The craftsmen behind design features that occupy a position of considerable importance in the history of bookbinding, the Edwards of Halifax bindery was founded by William Edwards (1723-1808) and continued by several of his brothers, half-brothers, and sons (by far the most important of the sons being Thomas, who lived from 1762-1834). This famous firm produced a number of important innovations in binding design, the most significant being the idea of concealing a painting under the gilt of the fore edge. This hidden treasure could be revealed, once the edge was fanned out, as a special surprise element of the volumes they bound--typically in Etruscan calf, as here, or in their patented transparent vellum. Although bindings produced by the Edwards workshop are never signed, the present item is such an absolutely characteristic example of Edwards work that Weber cites it in a chapter devoted to distinguishing genuine Edwards bindings from the work of imitators. Particularly telling here are the soft-hued colors in the paintings, a feature much less imitated than other aspects of Edwards volumes. While fore-edge paintings likely produced at the Edwards bindery (often alongside those produced by his imitators) appear in the marketplace with some regularity, most offered are octavo or duodecimo in size. Of the fore-edge paintings attributed to

Edwards of Halifax that have appeared in RBH over the past 65 years.

Stunning Bindings and Fore-Edge Paintings are rarely seen in this condition and not noted in Fore-Edge Painting reference works.

Price (USD) \$8,600 | (GBP) 6,880.00

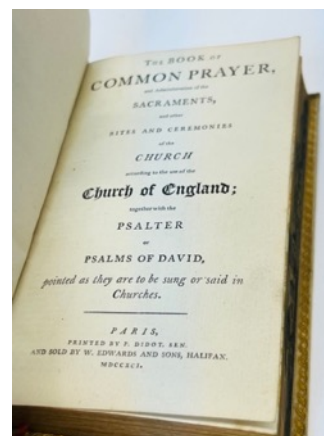
FORE-EDGE PAINTING. -- [EDWARDS OF HALIFAX].

THE BOOK OF COMMON PRAYER

P. Didot for W. Edwards and Sons, Halifax, 1791. Paris

The Book of Common Prayer, Paris: P. Didot for W. Edwards and Sons, Halifax, 1791. 8vo (146 x 84 mm).

Contemporary vellum by Edwards of Halifax. covers with Greek key roll border on a blue wash background within gilt fillets.





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with Greek harps and various small tools, marbled endpapers, all edges gilt, contemporary fore-edge painting of St. Martin's Church in Canterbury.

FORE-EDGE PAINTING

St. Martin's Church in Canterbury,



a beautiful country scene of the Church, of this particular imprint it states in Carl Weber's "a Thousand and One Fore-Edge Paintings, page 139, 6 copies found in collections. These being particularly important as the books were printed, published, bound, fore-edge painted and sold by Edwards, showing their dedication to producing and selling amazing books and bindings as literary items and art work all in one. This would make an unrecorded copy to our knowledge not stated in the above-mentioned reference work or

in Jeff Webbers Annotated dictionary of Fore-Edge Paintings.

Provenance: Elizabeth Buckle (early signature dated 2 April 1810).

Near Perfect Condition.

Price (USD) \$7,800.00 | (GBP) 6,240.00

FORE-EDGE PAINTING

THE WORKS OF WILLIAM SHAKESPEARE.

With Life, Glossary, Etc. Prepared from The Text of the First Folio, and The Quartos, Compared with Recent Commentators.

Shakespeare, William.

*Published by London, Frederick Warne and Co.,
ca. 1890*

FORE-EDGE PAINTING

The Globe Theatre

Albion Edition. Bound in Full brown Morocco, xvi, 1,136 p, engraved frontisp portrait. with tissue guard, all edges gilt, marbled endpapers, five raised bands, black leather spine label with title in gilt, inner dentelles, gilt spine decorations, gilt rules on cover edges, printed in two columns, includes glossary (p. 1123-1136), The works of William Shakespeare: with life, glossary, prepared from the texts of the first folio. Gift inscription from A W J Talbot Eaton Christmas 1890 from his tutor.



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FORE-EDGE PAINTING

Globe Theatre

The Globe Theatre was a theatre in London associated with William Shakespeare. It was built in 1599 at Southwark, close to the south bank of the Thames, by Shakespeare's playing company, the Lord Chamberlain's Men. It was destroyed by fire on 29 June 1613. A second Globe Theatre was built on the same site by June 1614 and stayed open until the London theatre closures of 1642. As well as plays by Shakespeare, early works by Ben Jonson, Thomas Dekker and John Fletcher were first performed here. A modern reconstruction of the Globe, named "Shakespeare's Globe", opened in 1997 approximately 750 feet (230 m) from the site of the original theatre.

Price (USD) \$810.00 | (GBP) 650.00

A HAND-BOOK FOR VISITORS TO OXFORD

Published by John Henry Parker, Oxford, 1847

FORE-EDGE PAINTING

Hollywell St and Holywell Music Room



Small 8vo, xviii, 223pp + 4pp ads at rear, with 100 engraved woodcuts, folding plan of the University and City of Oxford at rear, Bound in full Morocco, with gilt pictorial design of the Bodleian Library on the upper cover. Very Good Condition.

From the Introduction on the book...

The object of the present volume is to furnish the visitor with a hand-book for the University of Oxford, and to tell him in a few words the history, and chief points of interest, of those buildings which will meet his eye in his walks about it; but whilst dealing with the particulars, it must frequently occur to him, that he ought to be told something of the universal, something of the government or directing agencies by which the whole is so well harmonized, as he sees it, as also of those characteristics which distinguish the different members of the University whom he meets in the streets. We will endeavour therefore to supply him with a summary of the constitution of the University in the present Introduction.



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FORE-EDGE PAINTING

Hollywell St and Holywell Music Room

The construction of the Holywell Music Room began in 1742 to the design of the Revd Dr Thomas Camplin (Vice-Principal of St Edmund Hall and Archdeacon of Taunton), at a cost of £1,263 10s. The Music Room opened in 1748, and is probably one of the earliest buildings in Europe erected especially for musical performances.

Price (USD) \$580.00 | (GBP) \$464.00

FORE-EDGE PAINTING

Segneri Father Paul, S.J.

THE PRACTICE OF INTERIOR RECOLLECTION WITH GOD;

Drawn from the Psalms of David By Father
Paul Segneri, S.J.

*London: M.H. Gill & son upper Sackville St,
1880.*

Full Hard Grain Morocco.

The Practice of Interior Recollection with God.

Drawn from the Psalms of David By Father Paul
Segneri, S.J.

Dublin, M.H. Gill & son upper Sackville St 1880
12mo 148pp, a beautiful little volume in
decoratively bound in full hard grain Morocco
with white moiré end papers. Ink inscription on

front free fly leaf "Souvenir of 1st Holy
Communion Dec 8th 1904"
Very good condition.



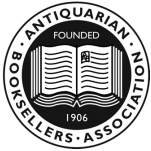
FORE-EDGE PAINTING

A wonderful fore-edge painting of St. Pauls
Cathedral London



Father Paul Segneri, S.J.

Italian Jesuit, preacher, missionary, ascetical
writer, born in Nettuno, 21 March (cf. Massei)
1624; died in Rome, 9 Dec., 1694. He studied at
the Roman College, and in 1637 entered the
Society of Jesus, not without opposition from his
father. The eloquent Oliva was his first master in
the religious life; Sforza Pallavicini taught him
theology. Under such guides his virtues and
talents developed to maturity. He lectured on
humanities for several years, and was ordained
priest in 1653. By a careful study of Scripture, the



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Fathers, and the Orations of Cicero, he had prepared himself for the pulpit, for which he had ever felt a strong attraction.

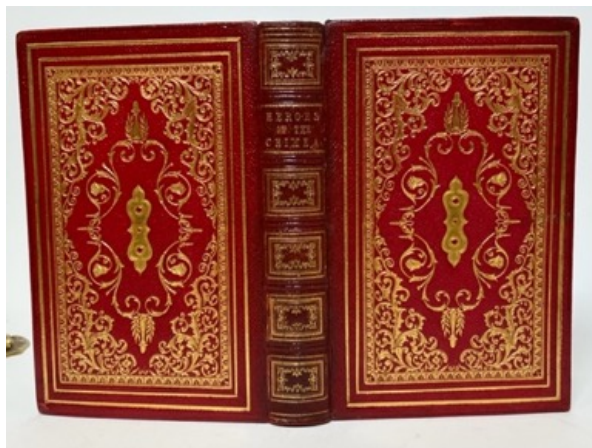
He volunteered for the foreign missions, but Tuscany, the Papal States, and the chief cities of Italy were to be the scene of his labours. He preached at first in the great cathedrals, and then for twenty-seven years (1665-92) gave popular missions with an eloquence surpassed only by his holiness. His "Quaresimale" (Florence, 1679, tr. New York, 1874) had been read and admired by Antonio Pignatelli, who as Pope Innocent XII summoned the missionary to preach before him, and made him theologian of the Penitentiaria. Segneri's biographer, Massei, states distinctly that "Le Prediche dette nei palazzo apostolico" (Rome, 1694) won the admiration of the pontiff and his Court. Very Good. Item #526

Price (USD): \$620.00 | (GBP) 500.00

FORE-EDGE PAINTING THE LIVES OF OUR HEROES OF THE CRIMEA

Ryan, George

Published by James Field and Co, London, 1855



The Charge of the Light Brigade

Bound in full red hard grain Morocco extra gilt 408pp frontice piece very good condition Book plate on front paste down of William Waldergrave, another prominent family in the history of England. Very Good Condition.

George Ryan, a writer otherwise highly critical of Lord Cardigan, estimated that he spent about £10,000 (equivalent to £1,000,000 in 2021) a year towards remounts and distinctive uniform for his troops.[36] In purchasing brilliant new uniforms for his men, Cardigan caused resentment among his professional officers; they had to match the men's attire with even more costly uniforms (a Hussar officer's jacket, for example, cost £40—equivalent to £3,900 in 2021) and officers had to buy their own. He wished his officers to be as aristocratic, flamboyant and stylish as he was himself and as a consequence, he had no time for those men—"Indian officers"—who had learnt their profession over many years of service with the 11th during its long posting to India.

This attitude was particularly in evidence in the mess: Cardigan had forbidden the serving of porter, a popular beverage among the professional officers, and when at a formal mess dinner, a visitor had requested Moselle wine, which was served in a "black bottle" similar to that of porter, he decided that the "Indian" Captain John Reynolds, who had ordered it for the guest, was defying him. Reynolds was arrested and in due course received a strongly worded reprimand from Lord Hill, who although privately believing that his misgivings about Cardigan had been well founded, felt that, in the interests of good order and discipline, a public demonstration of support was necessary.



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FORE - EDGE PAINTING

The Charge of the Light Brigade

This fore-edge painting is an inviting scene from the charge showing the soldiers, horses and cannons amidst the battlefield.



Lord Cardigans' most notorious exploit took place during the Crimean War on 25 October 1854 when, as a Major-General, in command of the Light Cavalry Brigade at the Battle of Balaclava, he led the Charge of the Light Brigade reaching the Russian guns before returning unscathed, in a manoeuvre that cost the lives of about 107 out of the 674 men under his command who took part in the charge (although others may have died of wounds later on). The extent to which Lord Cardigan was to blame is unproven since he attacked only after expressing his doubts and receiving a direct order in front of the troops from his immediate superior Lord Lucan, commander of the Cavalry Division. The two men were barely on speaking terms as Lucan was married to one of Cardigan's sisters and, as Cardigan believed, did not treat her well. The order had been conveyed by Captain Louis Nolan, who died in the charge, and both Lucan and Cardigan blamed him for passing on the order incorrectly. Cardigan's first action on his return from the charge was to report the undisciplined behavior of Captain Nolan (whom he did not know to be dead) in riding ahead of him at the start of the attack.

Price (USD) \$680.00 | (GBP) 545.00

FORE-EDGE PAINTING

THE BOOK OF COMMON PRAYER, AND ADMINISTRATION OF THE SACRAMENTS.

[Bound with:] A New Version of The Psalms of David, Fitted to The Tunes Used in Churches. [With:] Proper Lessons to be read at Morning & Evening Prayer on the Sundays and other Holy-Days throughout the year. [The latter bound with:] The New Testament.

(Book of Common Prayer)
*Published by Printed at the University Press,
Oxford, 1834*



2 vols., 48vo, ff. [287; 343]. Contemporary dark green paste grain morocco, boards bordered with a double-blind rule, spines divided by blind rules and lettered in gilt, all edges gilt, housed in the original black morocco vertical slipcase with tabbed lid. A plain but attractively bound pair of miniature devotional volumes.



FORE-EDGE PAINTING



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Vol I. Basingwerk Monastery.

Ranulf de Gernon was earl of Chester from 1129-1153. He offered Basingwerk to monks of the Norman abbey of Savigny, which enjoyed a briefly fashionable status in Norman Britain. The first monks from Savigny probably lived within the protective confines of a nearby Norman fortress known as Hen Blas.

The Savigniac order merged with the Cistercian order in 1147 and then a decade later the abbey was granted to Buildwas Abbey in Shropshire. In that same year, Henry II effectively re-founded the abbey, around the time the monks moved from Hen Blas to Basingwerk, at what is now called Greenfield.

Vol II. Conway Castle.

The site was occupied by a Cistercian monastery favoured by the Welsh princes, as well as the location of one of the palaces (called llys) of the Welsh princes. From Conwy: "the oldest structure is part of the town walls, now all incorporating the still standing Conway Castle.

Price (USD) \$1,110.00 | (GBP) 880.00

FORE EDGE PAINTING

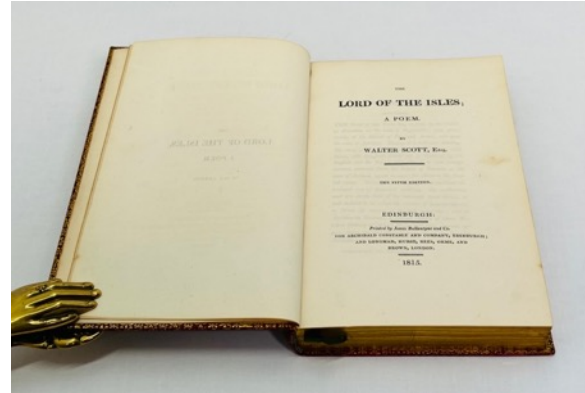
LORD OF THE ISLES

Walter Scott, Esq.

James Ballantyne and Co., 1815

*Published by Archibald Constable & Company,
Edinburgh, 1815*

Fifth edition of the rhymed, romantic, narrative-poem by Sir Walter Scott, written in 1815. In six cantos. Bound in full red straight grain morocco extra gilt.



In stunning narrative poetry, the story begins during the time when Robert Bruce, Earl of Carrick has been hunted out of Scotland into exile by the English and their allies. Bruce returns over sea from the Island of Rachrin: but is forced to land close to hostile forces at Artonish Castle on the seacoast of Argyllshire. Seeking refuge from tempestuous seas, Bruce begs shelter from Ronald, Lord of the Isles: inadvertently on the day of his marriage feast to the beautiful Edith of Lorn. Bruce's very presence is enough to interrupt the nuptials and to break up the festivities: the guests quickly polarise into two armed and equally matched factions: one ready to raise Bruce to the Scottish crown, the other ready to slay him for desecration and murder. The combatants are dispersed with no bloodshed only by the combined offices of Lord Ronald himself, aided by a visiting Abbot: whereupon Bruce quickly removes himself to first the Island of Skye, and then Ayrshire: raising an army willing to rout the English and re-establish the fight for Scottish independence.

Bruce begins to win a steady stream of victories as his armies march inevitably towards Bannockburn. There, Bruce confronts Scotland's formidable enemy - led by the son of the Hammer of the Scots: the English outnumbering the Scots by more than two to one. Very good condition.



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FORE-EDGE PAINTING

Of the Tower of London and the Thames

Price (USD) \$860.00.— **SOLD!**

FORE-EDGE PAINTING

THIRTY YEARS' CORRESPONDENCE BETWEEN JOHN JEBB AND ALEXANDER KNOX

Edited by Charles Forster.

*Published London: J. Duncan and J. Cochran,
1834.*

2 Vols each with a fore-edge painting. Bound in full Maroon straight grain Morocco, bound by J. Hatchard's and son Piccadilly. A beautiful combination of blind and gilt tooling in excellent condition.

FORE-EDGE PAINTINGS

Scenes of Dorset – Lyme Regis – Ockford – Cattistock

This incredibly detailed Fore-edge painting on Vol I is a *church and street view of Okeford Fitzpaine*. In 1086, the Domesday Book recorded Okeford Fitzpaine as Adford; it had 40 households, 16 ploughlands, 21 acres (8.5 hectares) of meadow and one mill. It was in Sturminster Newton Hundred and the tenant-in-chief was Glastonbury Abbey. Since then, it has been known as "Aukford Alured" and "Ockford Phippin", the latter echoing the modern

colloquial "Fippenny Ockford" and its shorthand, "Ockford".



Vol. II is even more detailed and split into three individual scenes.

Buddle Bridge, Lyme Regis. Believed to be the third oldest bridge in Dorset, Buddle Bridge is a delightful Grade I listed bridge hidden under the main road through Lyme Regis. Of both historical and archaeological significance, this medieval gem is best viewed looking back from Gun Cliff Walk or from the beach below at low tide. According to The Lyme Regis Society, the bridge has one arch, circa 1200-1240, which survives in a nearby cellar. The bridge, which carries Bridge Street over the river Lim, has been adapted many times although some of the original fourteenth century medieval masonry such as the four equally spaced, pointed segmental, ashlar ribs still form part of the structure.



Cattistock Dorset. Cattistock is a village and civil parish in west Dorset, England, sited in the upper reaches of the Frome Valley, eight miles (13 km) northwest of the county town Dorchester. The Dorset poet William Barnes called it "elbow-streeted Cattistock", a comment on the less-than-linear village street.



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Lyme Regis Dorset. In Saxon times, the abbots of Sherborne Abbey had salt-boiling rights on land adjacent to the River Lym, and the abbey once owned part of the town. Lyme is mentioned in the Domesday Book of 1086. In the 13th century, it developed as one of the major British ports. A Royal Charter was granted by King Edward I in 1284 when "Regis" was added to the town's name. The charter was confirmed by Queen Elizabeth I in 1591.



John Leland visited in the 16th century and described Lyme as "a praty market town set in the routes of a high rokky hille down to the hard shore. There cummith a shalow broke from the hilles about three miles by north, and cummith fleting on great stones through a stone bridge in the bottom."

Very fine detailed fore-edge paintings.

Thirty Years' Correspondence between Bishop Jebb and Alexander Knox,' edited by the Rev. C. L. Forster, Bishop Jebb's biographer. These letters show his close agreement in many points with the leaders of the Oxford movement, then beginning. In an article in the 'Contemporary Review,' August 1887, Professor Stokes traced the movement of thought from Wesley to Knox, from Knox to Jebb, and from Jebb to Hugh James

Rose, Newman, and Pusey. The theory was impugned by Dr. Church, dean of St. Paul's, and defended by Professor Stokes in the Guardian (7, 14, 21, and 28 Sept. 1887); but both agree that Knox anticipated much of what was afterwards insisted upon by the leaders of the revival. Keble, while admiring Knox, thought him an eclectic, looking down upon all schools with an air of superiority (Coleridge, Memoir, p. 241).

Knox contends that 'the church of England is neither Calvinian nor Augustinian, but eminently and strictly catholic, and catholic only;' that 'our vitality as a church is in our identity of organisation with the church catholic;' that the church of England is not protestant, but a reformed branch of the church catholic; that the English church is the only representative of the spirit of the Greek fathers, and that we ought to aim at union with the Greek church." He disliked Calvinism in every form; and he argued that our justification is an imparted, not an imputed, righteousness. This last view was especially obnoxious to the evangelicals, and was opposed, among others, by G. S. Faber [q. v.] in 'The Primitive Doctrine of Justification Investigated' (1837). Knox lamented the general deadness of the services as conducted in his day; he rebelled against the identification of churchmanship with toryism, and he took both the primitive and the seventeenth century churches as his models. Like Wesley, he admired mystical writers like à Kempis, De Sales, and De Renty. He had no tendency to Rome, although he was a steady advocate of Catholic emancipation and a supporter of Maynooth. He exercised a great influence through his friend Bishop Jebb. The appendix to Jebb's sermons in 1815 (not quite accurately described as the first publication that recalled men's attention to Anglo-catholic principles) was avowedly the joint production of Knox and Jebb, and it is plain that Knox was truly the inspirer of the thought expounded by Jebb.

Price (USD) \$2,675.00 | (GBP) 2,140.00



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MUTINY ON THE BOUNTY

Nordhoff, Charles

Boston: Little, Brown & Co., 1932. First Edition.

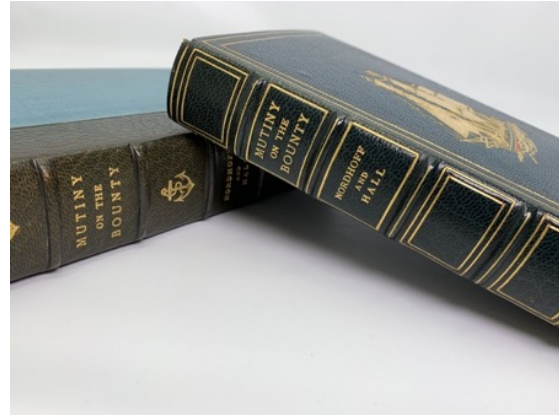
FORE-EDGE PAINTING

Nordhoff, Charles (1878-1947). -- Hall,
James Norman (1887-1951).

20th-century blue crushed levant gilt, upper cover with central illustration of a ship in white, red and green morocco on-lay, edges gilt, concealing a Fore-Edge Painting of the H.M.S. Bounty and a ship of mutineers at sea; quarter morocco gilt slipcase.

First Edition of the first work in the Bounty Trilogy, based on the 1787 mutiny in Tahiti. Throughout history, few voyages are as infamous as that of the bounty. Even before the doomed sailing, the naval exploits of Lieutenant William Bligh and his participation in the third and final voyage of Captain James Cook, were quickly becoming legend. Sailing with such a distinguished officer should have been an honour but this was not the case.

On April 28th, 1789, the HMS Bounty was taken over by disgruntled crew members, led by acting Lieutenant Fletcher Christian.



The mutiny came on the heels of a lay-over in Tahiti, which lasted for months. During this time, crew members began to form relationships with locals and acclimatize to the environment. In an effort to maintain authority, Bligh began to hand out harsher punishments, which were not well received.

Tales of rebellion have always captivated audiences but it is the series of events that followed the mutiny that make Bligh's story so interesting. Following their discharge from the Bounty, Bligh and his loyalists were set adrift in a launch with a set amount of provisions. Despite making attempts to find temporary settlement on the island of Tofua, the crew was met with hostility and forced to flee. Following this near-fatal encounter, Bligh and his crew embarked on a voyage to the Dutch settlement of Timor, some 3,500 nautical miles away. This mission would allow Bligh to properly chart the coastline but it would also mean drastically reducing rations among crew, which was unanimously accepted.





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After a successful landing at Timor, Bligh was able to return to England. Following an acquittal for the events that led to the mutiny, Bligh was appointed the title of Post-Captain and in November 1790, the HMS Pandora was launched, directed to apprehend the remaining crew members who had committed the mutiny. After capturing the remaining 14 mutineers, the Pandora ran aground on the Great Barrier Reef, sinking shortly afterward. The story of the Bounty has been retold in many editions and has gone on to inspire books, articles and films in the centuries since these events took place.

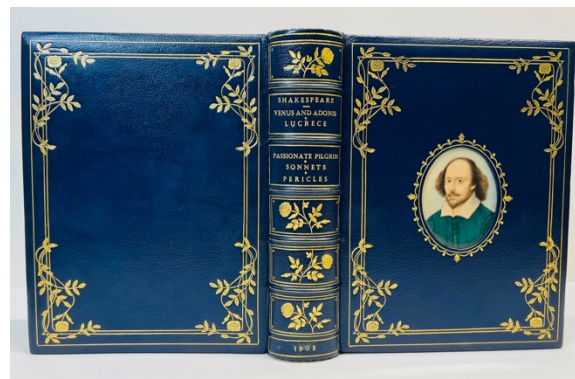
Charles Nordhoff (1887-1947) was an English-born, American novelist. Nordhoff wrote his first book *The Fledgling* in 1919, following his military service. After its publication, the author was commissioned by Harper's Magazine to create travel articles. After travelling to Tahiti, Nordhoff met and married a local woman and was inspired to create the *Bounty Trilogy*, for which *Mutiny on the Bounty* is the first instalment. Very Good. Item #358

Price (USD): \$3,850.00 | (GBP) 3,080.00

COSWAY STYLE (BAYNTUN-RIVIERE)
SHAKESPEARES VENUS AND ADONIS...
LUCRECE... THE PASSIONATE
PILGRIM... SONNETS...

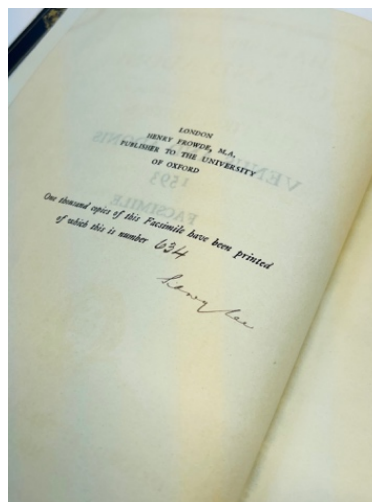
Pericles... - Facsimiles of the original
printings

Published Oxford, Clarendon Press 1905



five volumes bound together. Edited by Sidney Lee, signed by him on the limitation leaf. 24.5x19 cm (9¾ x 7½). bound by Bayntun-Riviere.

Bound in full Morocco, elaborately ruled in gilt, inset colour portrait, raised bands, spine tooled in gilt, all edges gilt, inner Morocco panels, silk moiré endpapers, gilt dentelles, slipcase.



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these five early
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William

Shakespeare,
being the first
editions of each
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and 1609.

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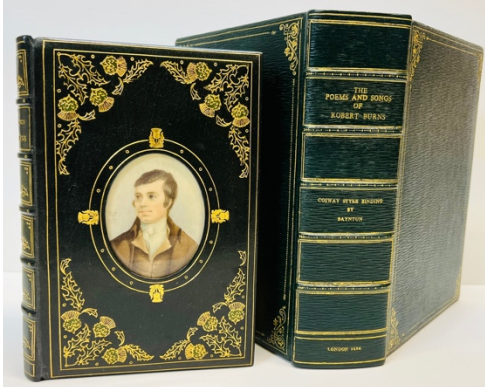


COSWAY STYLE (BAYNTUN)

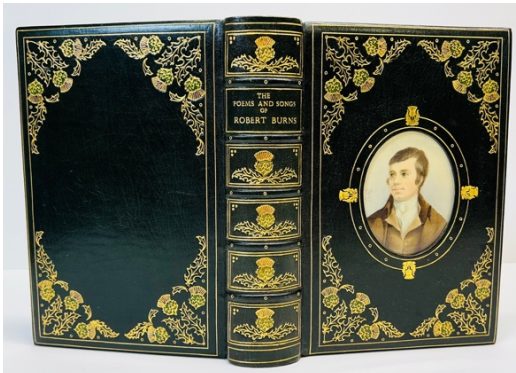
THE POEMS AND SONGS OF ROBERT BURNS

London Methuen & amp; Co. 1896

xlvi, 667 pp. With frontispiece portrait. 21x13.6 cm;) bound by Bayntun in full crushed Morocco with elaborate decorative rule in gilt, green, and red, with inset color portrait of Robert Burns, raised bands, spine tooled in gilt; all edges gilt, inner panels ruled in gilt, silk moiré endpapers,



custom full straight grain morocco clamshell with padded white moiré silk lining.



An exquisitely bound collection of Burns & 39; poems and songs.

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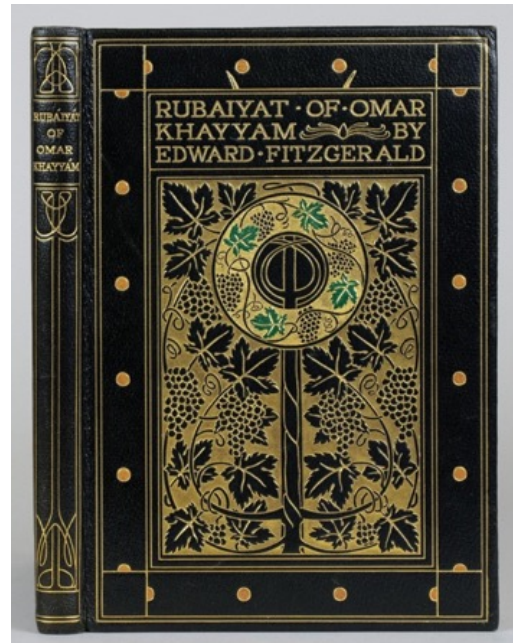
RUBAIYAT OF OMAR KHAYYAM

Edward Fitzgerald

Willy Pogány

George G. Harrap & Co. [c.1920]

Rubaiyat Of Omar Khayyam - Willy Pogany.
London, George G. Harrap & Co. [c.1920].



With book decoration and 16 mounted color plates. De-Luxe publisher's blue Morocco binding with elaborate gilt design of vines and grape clusters with green leaves on upper board, spine lettered and decorated in gilt, t.e.g., marbled endpapers. Printed at the Ballantyne



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Press. A book in very good condition in a fine binding.

Illustrated by Edward Fitzgerald. – Willy Pogany (1882–1955), born in Hungary, studied and worked in Budapest, Munich, Paris and London.



After ten years in London, he emigrated to America. In addition to illustration and painting, he was interested in theater, he designed sets and costumes for various shows and the Metropolitan Opera House in Hollywood, he worked as an art director for several film studios in the 1930s and 1940s. The style of his illustrations is strongly reminiscent of the work of Edmund Dulac.

Price (USD) \$720.00 | (GBP) 576.00

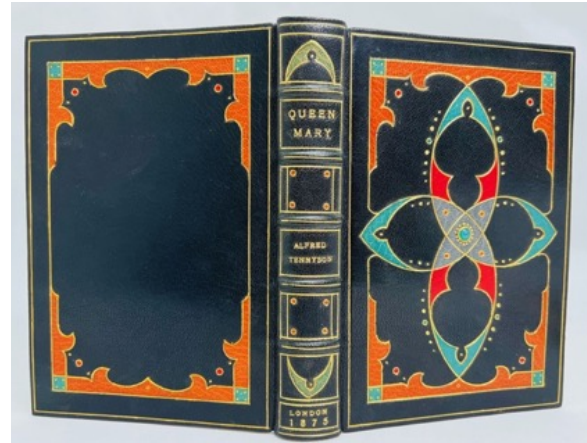
QUEEN MARY

Tennyson, Alfred

*London, Henry S King & Son.
1875 First Edition*

Tennyson, Alfred., Queen Mary., London, Henry S King & Son. Grabau Binding, 8vo viii, 278pp [9]

Full blue morocco, front cover with elegant on-laid and gilt interlacing floral designs of green leaves and cherries accenting with a jade cabochon as a centre piece, spine gilt ruled in six compartments, gilt titles and date, gilt turn-ins. TEG. Signed [John F] Grabau. in fine condition.



John Frederick Grabau was born in Wisconsin in 1878. He trained as an artistic bookbinder, apprenticing in the printing shop of Gies & Co. and at Peter Paul's bookbindery. In 1902, Grabau became the protégé of Louis H. Kinder at the Roycroft community bindery. Kinder founded the Roycroft Bindery in 1896 and attracted many talented young artists, including Grabau, Harry Avery, and Charles Youngers.



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The Roycroft community produced some of the finest hand-crafted books, furniture, lamps and metalwork of the Arts and Crafts Movement. Grabau left Roycroft in 1905 to found the Derome Bindery in Buffalo, New York. He named the bindery after Nicolas Derome, who was noted for his dentelle borders. Grabau died in Aurora, New York, in 1948.

Price (USD) \$4,200 | (GBP) 3,360.00

THE INGOLDSBY LEGENDS

Barham, Richard Harris

London: Richard Bentley, 1855.

Bound by Bayntun of Bath

[Fine Binding] Ingoldsby, Thomas (Richard Harris Barham)



The Ingoldsby Legends or Mirth and Marvels
London: Richard Bentley, 1855. In three volumes. Tenth edition. 8vo. Each volume illustrated with an engraved frontispiece, vignette title-page, and numerous plates. Full blue crushed levant, stamped in gilt, multicolor leather on-lay depicting different characters from the stories, spines darkened, front hinge of volume one slightly worn; all edges gilt; marbled endpapers; by Bayntun; original navy-blue cloth covers bound in at rear of each volume; prelims in each volume lightly foxed.

While based on common myths and folklore, the majority of these tales are told through a lens of humour. This satire is fitting due to the fact that even the author's name is a bit of a jest to its readers. The supposed Thomas Ingoldsby was in fact, a pen-name used by Richard Harris Barham. Barham is said to have found a love for reading and writing following a boy



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hood accident that left permanent damage to his arm. This limitation paved the way for a long-stretching legacy. The Ingoldsby Legends have been and continue to be a common reference in medias, particularly by other authors such as H.G. Wells and Rudyard Kipling. Item #302

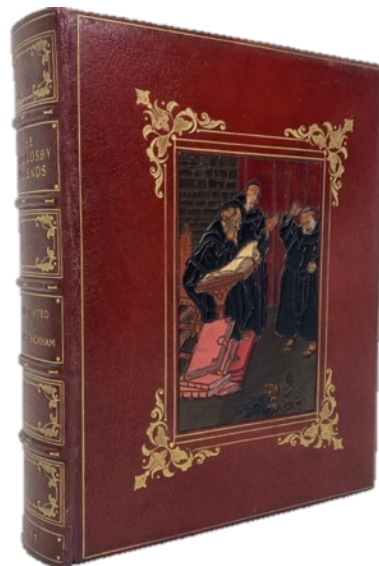
Price (USD) \$4,200.00 | 3,360.00

THE INGOLDSBY LEGENDS; OR MIRTH AND MARVELS

London: J.M Dent, 1907.

Thomas [pseud]. Barham, Richard Harris.
Illustrated by Arthur Rackham

In Pictorial Binding by Bayntun Reviere



4to. - Illustrated with 24 coloured plates tipped-in on dark green paper with captioned tissue-guards 12 tinted plates, and black in-text & full-page illustrations. The "Ingoldsby legends" by the English cleric Barham (1788-1845), is a collection of poetry, legends, myths and ghost stories, which appeared first in a collected form in 3 series in 1840, 1842 and 1847. With this publication, Rackham developed his best style of fantasy writing. It would influence a generation of children and artists. The first edition illustrated by Rackham was published in 1898 (12mo). Nice binding, red morocco by Bayntun (Rivière) [Bath, England], central pictorial inlaid figuring three monks in a library discussing over a book, gilt-ruled covers (one with angular fleurons), gilt ornate spine with raised bands, gilt roll-stamp on edges, gilt fillets and roll-stamp on turn-ins, Cockeral marble paper ends, gilt edges. Item #336

Price (USD) \$3,500.00 | (GBP) 2,800.00



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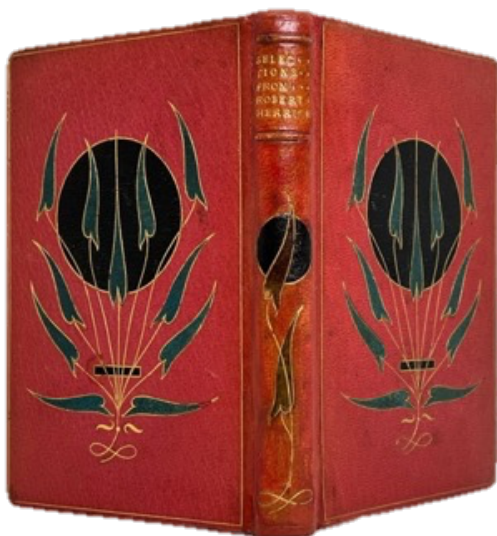
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CHRYSOMELA: A SELECTION OF THE LYRICAL POEMS OF ROBERT HERRICK

Herrick, Robert; Palgrave, Francis Turner

Published by Macmillan and Co, London, 1892
Bound by Ramage



Robert; Palgrave, Francis Turner [arranged with notes by] Chrysomela: a Selection From the Lyrical Poems of Robert Herrick London: Macmillan and Co., 1892. Golden Treasury Series. Herrick, Robert; Palgrave, Francis Turner [notes and arrangement].



Bound in full terracotta with a beautiful inlay of a black moon circle, and Lilly design front, back and on the spine with further decorative in-layed deblurs front and back, silk ends and all edges finely gilt. Professionally and neatly re-backed with original spine. A beautiful binding. Ramage Book Binders.

Born in London in 1836, John Ramage served an apprenticeship with John Wright, then went to Paris, where he was able to work with the distinguished Marcellin Lortic (1822-1892), who opened his shop on the Rue St. Honoré in 1840. In 1860 Ramage purchased the binding business of Alexander Banks, Jr., in Edinburgh, then returned three years later to London, where he was in business at various locations into the 20th century. Though the range of their designs is broad, Ramage bindings are celebrated for their remarkably delicate, careful, and elaborate gilt work.

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ROGUES IN PORCELAIN

Austen John

Riviere Binding,

*London: Chapman and Hall, 1924.
First Edition.*

[Fine Binding] Austen, John. Rogues in Porcelain: A Miscellany of Eighteenth-Century Poems. London: Chapman & Hall, 1924. First edition thus, first printing. Handsomely bound in a full crushed teal Levant by Riviere and Son with an intricate leather inlay of the two main lovers from the poem 'The Gift' in white, turquoise, apricot, French rose, and sangria morocco, framed inside a double gilt rule with gilt devices at each corner of covers, raised bands with gilt filet, compartments with gilt fleuron centerpieces and framed in gilt, gilt lettering in two compartments and remainder, broad turn-ins with gilt corner pieces and filets, peacock illustrated pastedowns and free endpapers, a.e.g. Illustrated with brightly colored plates + numerous head and tailpieces in full colour by John Austen. 8vo. Expertly refurbished front outer joint, spine moderately sunned; else tight and clean. An attractive copy. Very good. Item #239

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POEMS BY PERCY SHELLEY,

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POEMS BY ROBERT BURNS,

Published by Robt Riviere & Son Ltd.

THE POETICAL WORKS OF JOHN KEATS

Published by Macmillan & Co. 1927

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Poems by Robert Burns. London: Robt Riviere & Son, Ltd. With slipcase. 3) The Poetical Works of John Keats. Notes by Francis Palgrave. London: Macmillan and Co, 1927. Front hinge worn slightly. With slipcase. Each about 6.25 x 4.25in.



Very nice matching style bindings beautifully
bound in polished calf. By Riviere.

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ROCHEGROSSE BANVILLE (Theodore de). Princesses.

Paris, A. Ferroud. F. Ferroud successor, 1904

Singed Binding

The binder Maurice Trinckvel worked first for Marius Michel before he started his own shop in 1926 in Paris. He made numerous bindings for Paul Bonet, and was later teacher at the École Estienne. -Maurice Lalau (1881-1961) was an illustrator and painter. He was a pupil of Jean-Paul Laurens and Benjamin Constant.

He worked together with the bibliophile printers F. Ferroud and Jules Meynial.

Gentian blue Morocco, golden framed, composition of colourful morocco on-lays in the



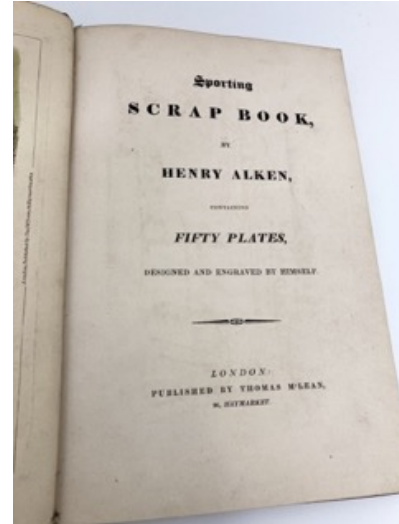
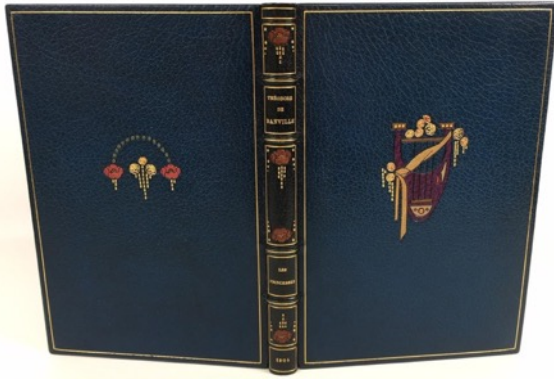
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centre of the boards (lyre for the first, garland of flowers for the second), back with raised bands adorned with gilded and on-lay patterns, gilded head untrimmed original covers preserved in the back, gentian blue morocco interior frame with gilded nets and mosaic floral motifs at the corners, linings and guards of blue fabric, slip case,



ALKEN, Henry (1785–1851), illustrator. Egan, Pierce (1772–1849), imitation of. *Real Life in Ireland; or, The Day and Night Scenes...*
London:

[Trinckvel], Georges Rochegrosse's illustrations etched by E. Decisy. Edition of 400 numbered copies; one of the 170 on Arches vellum paper. Enriched with a signed autograph letter from Théodore de Banville addressed to a friend. Nice copy.

Price (USD) \$1,450.00 | (GBP) 1,160.00

REAL LIFE IN IRELAND
Alken, Henry; Egan, Pierce, imitation of;
Heath, William, illustrator

*Published by London: Jones and Co. and J.J.
Marks, 1821
Rare First Edition*





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printed by B. Bensley for Jones and Co., 1821. 8vo.
Hand-colored aquatint frontispiece and 18 plates
by Alken, Heath and Williams.



(Frontispiece and title-page a little but dust soiled, neat repair to close tear of upper margin on title, occasional marginal browning to plates, all else fine). Full burgundy morocco with double gilt fillet border, 6 compartments with five raised bands gilt, gilt scroll work and titling in compartments, all edges gilt, marbled endpapers, gilt dentelles, stamp-signed by Riviere; chemise; morocco-backed slipcase. Provenance: Vincent Lloyd Russell (bookplate).

Very good, first edition, of what Tooley calls as being "rarer than [Egan's] Life in London". Abbey, Life 282; Tooley 201.

Price (USD) \$920.00 | (GBP) 740.00

SPORTING SCRAP BOOK

Alken. Henry

*London: Thomas McLean, 1824. Henry Alken.
First Edition.*

Alken, Henry (1785-1851) Sporting Scrap Book.
London. Thomas McLean. 1824. First Edition.

Containing Fifty Plates Designed and Engraved by Himself. Signed binding by Riviere. 7 x 10 1/4 in. No page numbers. Full red crushed morocco with gilt ruled borders and front and back covers. Decorated spine with five raised bands, gilt floral decoration and lettering in segments. Gilt inner dentelle. Endpapers are deep lapis with red and gilt Riviere oval bookplate P.F. Joseph Widener (one of the founders of the National Gallery and an extensive collector of sporting books). Above this is the engraved bookplate of Clarence S. Bement, with armorial devices.

The fifty hand-coloured, full-page plates are all present and a 1920's auction listing has been tipped into the rear of the front free endpaper. There is also a typed index card placed inside front cover, with binding and description of the book, stating that it was "Collection: Clarence S. Bement. Purchased by him in 1900 out of



Robson's catalogue, no 6. bought from Rosenbach, Feb. 10. 1906. Ricci, Ms. Catalogue 1923, pp. 41-43". Near fine condition with no visible flaws whatsoever. The text is free of any blemishes and the prints are beautiful, their colours fresh and vivid. Wonderful provenance and an excellent copy. Item #407

Price (USD) \$2,800.00 | (GBP) 2,240.00



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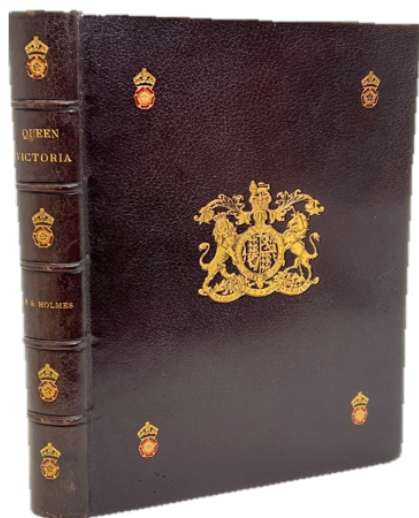
QUEEN VICTORIA

HOLMES, Richard R
[Librarian to the Queen]

Published by Boussod, Valadon & Co, 1897



One of a one hundred copies specially bound by Zeahnsdorfs 1898. Limited first edition, Queen Victoria Diamond Jubilee England Britain.



Beautifully illustrated account of the life and reign of Queen Victoria of England. Written by Richard Holmes.

Queen Victoria is a stunning book designed to praise the Queen focusing heavily on English military campaigns such as the Opium Wars and the Crimean War.

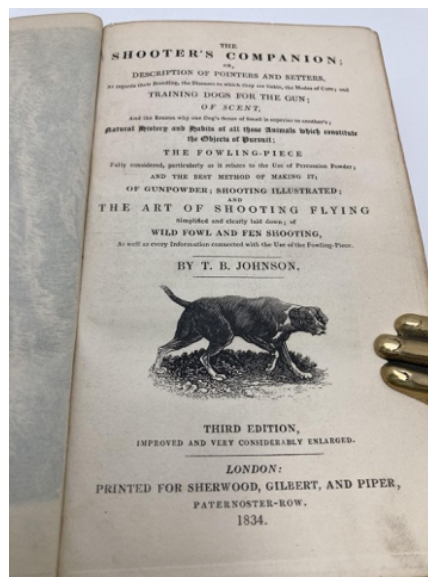
This 1897 exquisite leather-bound work was collected and edited by Richard Holmes, the librarian of the Queen herself, published as part of the Queen's Diamond Jubilee. Bound in full Morocco. With Tudor rose on-lays on the front and rear four corners and four spine compartments. Good Condition.

Price (USD) \$1600 | (GBP) 1,280.00

THE SHOOTER'S COMPANION; DESCRIPTION OF POINTERS AND SETTERS

Johnson, T.B.

*London: Gilbert and Piper, 1834.
Third Edition. Johnson, T.B.*





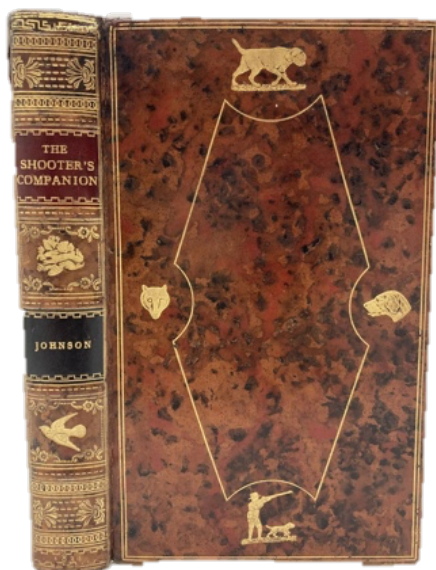
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The Shooter's Companion; or Description of Pointers and Setters, as regards their breeding, the diseases to which they are liable, the modes of cure and training dogs for the gun; of scent and the reason why one dog's sense of smell is superior to another's; natural history and habits of all those animals which constitute the objects of pursuit; The Fowling-Piece fully considered, particularly as it related to the use of percussion powder; and the best method of making it; of Gunpowder; Shooting Illustrated; and The Art of Shooting Flying simplified and clearly laid down; of Wild Fowl and Fen Shooting, as well as every information connected with the use of Fowling-Piece.



1834. Third edition, improved and considerably enlarged. 8vo. [3] half title, illustrated black and white frontispiece depicting hounds on in pursuit. [a] vi-vii. pp.2-336. Catalogue of practical sporting books in rear [12 pages]; Catalogue of Approved School Books [12 pages]; A Catalogue of Practical and Useful Books on Education, Domestic Economy; etc. [24 pages]; [3]. 16 woodcut plates including frontispiece. Fine binding. Bound and stamped by Bayntun. Early mottled Spanish calf

with intricate gilt hunting tools to covers. Morocco spine labels, gilt line designs and tooled segments depicting sports animals. Five raised bands in six segments. Top edge gilt, gilt dentelles, marbled endpapers. Page mis-numbered 174-177, but does not impact readability.

An important handbook for hunters and sportsmen alike, with a focus on dogs, their breeding, care and training. Chapters dedicated to a focus on firearms, Johnson offers helpful tips and tricks pertaining to aiming, the creation and use of gunpowder and in-depth discussion on game animals.

Thomas Burgeland Johnson (d. 1840) was an experienced sportsman and author. Johnson's earliest published work "An Impartial History of Europe" was published in 1814. Following this publication, Thomas changed focus to written accounts and instructions of field sports, including The Shooter's Guide; or the Sportsman's Companion and The Sportsman's Cyclopedia. Item #408

Price (USD) \$475.00 | (GBP) 380.00

FOX- HOUND, FOREST, AND PRAIRIE

Captain Pennell Elmhirst

George Routledge and Sons, Limited,
London, 1892. First edition.

J. Sturgess, J. Marshman.

Illustrated with five hand-coloured plates, xv, 584 pp. 1 vol. 8vo.

An account of the author's experiences hunting around the worlds, including the Malay Peninsula, India, America, and the fox-hunting counties of England. With two in-depth



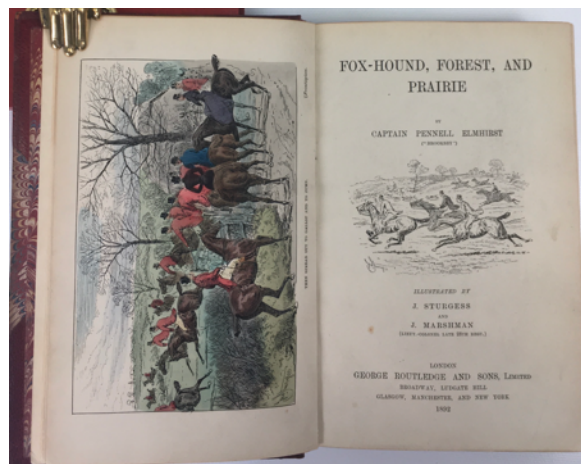
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descriptions over two chapters on Elk hunting in the Western Cattle lands of Montana.



Higginson reports the Duke of Portland's observation: "I knew Pennell-Elmhirst very well indeed. He was a first-rate man to hounds, a fine sportsman, and an excellent horseman; but he very often appeared with a scratched and bleeding face. I think he wrote the best hunting articles I have ever read". Phillips, p. 113; British and American Sporting Authors, p. 128

Price (USD) \$280.00 | (GBP) \$230.00

HEART OF DARKNESS.

WITH ETCHINGS BY SEAN SCULLY.

Conrad, Joseph

New York: The Limited Editions Club, 1992

Signed Limited Edition;
Signed and Numbered on the Rear Colophon.

With four full-page and four half-page etchings by the artist, printed on all-cotton stock paper

pecially made in Pescia, Italy. Each plate protected with tissue paper laid in. Typographic design by Dan Carr using French typeface Fournier. Text size is fourteen point, with six-point interlinear spacing. Printed on Lana Royale stock in an off-white tint, made in France. Full-bound by hand in black Nigerian oasis goatskin, titled in gold on spine. Laid inside lined, clam-shell box covered in black canapetta linen, titled in gold on leather label on spine.



No.154 of 300 copies signed by Scully.

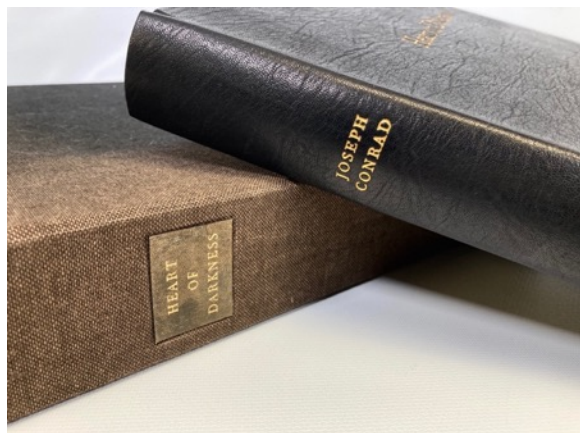
Sean Scully RA (born 30 June 1945) is an Irish-born American-based artist working as a painter, printmaker, sculptor and photographer. His work is held in museum collections worldwide and he has twice been named a Turner Prize nominee. Moving from London to New York in 1975, Scully helped lead the transition from Minimalism to Emotional abstraction in painting, abandoning the reduced vocabulary of Minimalism in favor of a return to metaphor and spirituality in art. Scully has also been a lecturer and professor at a number of universities and is highly regarded for his writing and teachings, collected in the 2016 book, *Inner: The Collected Writings and Selected Interviews of Sean Scully*.



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Conrad is considered an early modernist, though his works contain elements of 19th-century realism. His narrative style and anti-heroic characters have influenced numerous authors, and many films have been adapted from, or inspired by, his works. Numerous writers and critics have commented that Conrad's fictional works, written largely in the first two decades of the 20th century, seem to have anticipated Later world events.

Provenance

Sale, London, Sotheby's, 2015, The Joseph Conrad Collection.

Literature. Elizabeth Phillips & Tony Zwicker, *The American Livre de Peintre*, 48 ("Scully, long a champion of abstract art as a democratic language capable of expressing pure feeling, here maps the African continent in a group of etchings, which, with their brooding intensity, run parallel to the unfolding of Conrad's sombre allegory").

Price (USD) \$3,800 | (GBP) 3,040.00

KATE GREENAWAY'S ALMANACKS

Greenaway, Kate.

London: George Routledge and Sons; J. M. Dent & Co, 1883 - 1897

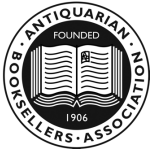
SET OF 14 ALMANACKS, 1883 - 1895

(COMPLETE RUN) AND 1897 ALMANACK & DIARY

London: George Routledge and Sons; J. M. Dent & Co, 1883 - 1897. First editions, one variant! (1894)



A very good, complete set of Greenaway works which embody the spirit of illustration for children. The Almanacks appeal also lay in each new year's choice of decorations for the seasons. Although the Almanacks popularity was a bit more erratic than her major works, in America they had sales of almost twice the British market; the 1883 was the best-selling year, with more than



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90,000 sold. The Greenaway craze inspired imitations and spin offs and even a line of clothing based on the clothing shown in her illustrations. Ultimately, Greenaway's works constitute one of the primary influences on children's illustration and children's publishing.

The first set consist of 14, 24mo volumes, 1883, 1884 in stiff printed pictorial wrappers.

1885, 1886, 1887 oblong 24mo, 1888, 1889, 1890, 1891, 1892, 1893 with original postal wrapper, 1894, 1895, (no almanack published in 1896) 1897 in glassine jacket.



SET OF 6 ALMANACKS, 1924 - 1929.

London: Frederick Warne & Co., 1924 - 1929.
Hardcover. Wonderful set of 6 Kate Greenaway Almanacks,

1924. 24mo, [24] pp. Cloth spine, pictorial boards. Engraved and printed by Edmund Evans. Color illustrations (originally used in the 1883 Almanack). In original glassine wrapper with printed statement: "The coloured illustrations are the actual first printing of the 1883 Almanack.

The Text for the Year 1924 is now inserted". The glassine wrapper is slightly edge chipped; good condition.

1925. Oblong, 24mo, [24] pp. Cloth spine, pictorial boards.

Color illustrations. In original glassine wrapper with printed statement: "The Coloured illustrations are the actual first printing of the 1887 Almanack. The Text for the year 1925 is now inserted". The glassine wrapper is slightly edge chipped; good condition.

1926. 24mo, [24] pp. Cloth spine, pictorial boards. Engraved and printed by Edmund Evans. Color illustrations. No Glassine wrapper, very good condition.

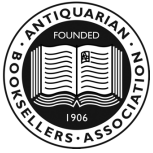
1927. 24mo, [22]pp. Cloth spine, pictorial boards. Engraved and printed by Edmund Evans, Racquet Court, London. Cloth spine, pictorial boards. In original glassine wrapper with printed statement: "The Coloured illustrations are the actual first printing of the 1891 Almanack. The Text for the year 1927 is now inserted". Very good condition.

1928. 24mo, [30]pp. Cloth spine, pictorial boards. In original glassine wrapper with printed statement: "The Coloured illustrations are the actual first printing of the 1894 Almanack. The Text for the year 1928 is now inserted". Very good condition;

Almanack & Diary for 1929. 16mo, [72]pp, teg. Includes Diary for 1929 with ruled pages. Engraved and printed by Edmund Evans. Gilt stamped pictorial green leather boards, no glassine wrapper, very good condition.

All neatly housed in two custom made fleece lined clamshell boxes by Sangorski and Sutcliffe

Price (USD) \$4,200.00 | (GBP) 3,360.00



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6 WORKS A WANDERER

LUCAS, E.V.

Published by London, Methuen, 1923-24., 1923

Various printings. 8vo. Illustrations and maps. Fine half brown levant by bound by Birdsall, for Charles Scribner's Sons. Spine with three raised bands, with decorative gilt spines, t.e.g. A very fine set!



Six volumes. Titles include: (1) A Wanderer in Holland; (2) London Revisited; (3) A Wanderer in London; (4) A Wanderer in Paris; (5) A Wanderer in Rome; (6) A Wanderer in Venice; Edward Verrall Lucas, CH (11/12 June 1868 – 26 June 1938) was an English humorist, essayist, playwright, biographer, publisher, poet, novelist, short story writer and editor.

Born to a Quaker family in Eltham, on the fringes of London, Lucas began work at the age of sixteen, apprenticed to a bookseller. After that he turned to journalism, and worked on a local paper in Brighton and then on a London evening paper. He was commissioned to write a biography of Bernard Barton, the Quaker poet. This led to further commissions, including the editing of the works of Charles Lamb.

Lucas joined the staff of the humorous magazine Punch in 1904, and remained there for the rest of his life. He was a prolific writer, most celebrated for his short essays, but he also produced verses, novels and plays.

From 1908 to 1924 Lucas combined his work as a writer with that of publisher's reader for Methuen and Co. In 1924 he was appointed chairman of the company.

Price (USD) \$720.00 | (GBP) 600.00

HET ACHTERHUIS. [The Diary of Anne Frank.]

Dagboekbrieven van 12 Juni 1942 - 1
Augusten 1944.

Anne Frank

Published by Uitgeverij Contact, 1947

First Edition - Second Printing December 1947



1947. Second printing. Issued December 1947, six months after the first. Publisher's blue-gray and



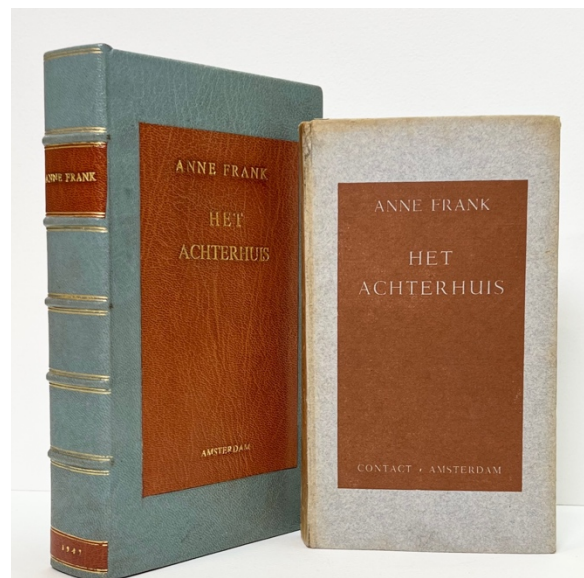
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red paper-covered boards; A very good copy. Some light spotting to text block edges and endpapers, light sunning to extremities Overall, a sturdy copy of this scarce second edition. Second printing of the original Dutch text, issued same year as the first.



Housed in custom full morocco Clamshell Box.

Price (USD) \$2,720.00 | (GBP) 2,181.99

GONE WITH THE WIND

Mitchell, Margaret

*Published by New York: The Macmillan Co.,
1936*

**With a 3-paragraph letter from Margaret
Mitchell on her letterhead paper.**

New York: The Macmillan Co., 1936. Hard Cover.
Condition: Near Fine. First edition, first printing,
with "May, 1936" to copyright page. Publisher's

gray cloth, stamped in teal to front board and spine. A near fine copy with a touch of rubbing to extremities, small closed tears to the centre of each spine end, light toning to page edges; lacking the original dust jacket. Overall, a beautiful copy. Housed in a full grey morocco clamshell box.

Upon publication, Ms. Mitchell was inundated with books, waiting to be signed. Despite her efforts, she was unable to keep up with the demand for her autograph. Instead, in keeping with her sense of humor, the author included a personalised letter, typed and signed.

The letter is addressed to "My Dear Mrs. Watson" and goes on to describe how time-consuming book signing really is. This letter provides its readers with a quick glimpse into the mind of a best-selling author and a remarkable woman.

Gone with the Wind won Margaret Mitchell both the Pulitzer Prize and the National Book Award. Perhaps best described as a work of historical fiction, the novel tells of archetypal Southern belle Scarlett O'Hara as she grows from a young woman into maturity against the backdrop of the American Civil War. Like many of the early 20th century Southern writers, Mitchell portrays an idyllic image of the antebellum South. While it can be legitimately criticized for its insensitivity to the treatment of African Americans who were enslaved, Mitchell's novel demonstrates how the South was decimated by the Civil War and continued to suffer under the Northern-sanctioned Restoration. It is also the basis of the 1939 Academy Award-winning movie; the conflicted love story of rebellious Scarlett and Rhett Butler remains an American classic.

Price (USD): \$9,250.00 | (GBP) 7,375.00



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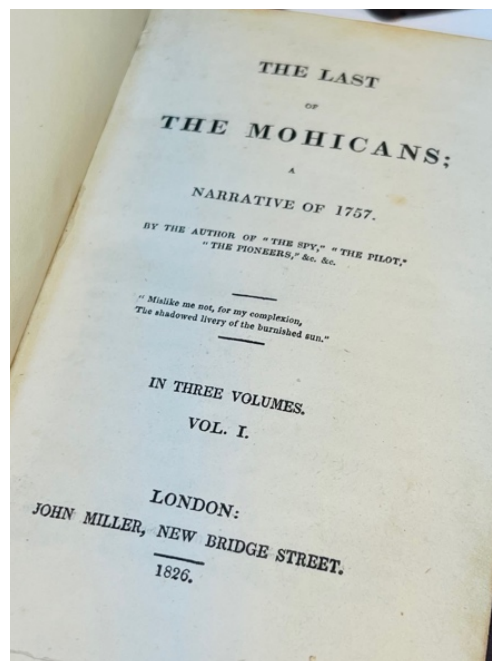


THE LAST OF THE MOHICANS; A NARRATIVE OF 1757

Cooper, James Fenimore.

Published by London: John Miller, 1826,

First English Edition; three volumes; published about a month later than the Philadelphia edition of the same year. Vol. I. TP Preface [v, xi] 287pp, Vol. II. 276pp, Vol. III. 295pp. Bound in half reddish-brown morocco, in very good condition.



Especially in the East, as Native Peoples' land was stolen and settled on in the name of U.S. expansion and Jeffersonian agrarianism, the narrative that many Native Peoples were "vanishing" was prevalent in both novels like Cooper's and local newspapers. This allowed settlers to view themselves as the original people of the land and reinforced their belief in European ethnic and racial superiority through, among other rationalizations, the tenets of scientific racism. In this way, Cooper was interested in the American progress narrative when more colonists were increasing pressure on Native Americans, which they, and Cooper, would then view as "natural".

No half title in Vol I. but present in vols. II and III exceptional condition internally housed in a full sheep clamshell box. With three full gilt spines to period. Very good...

At the time of Cooper's writing, many U.S. settlers believed and perpetuated the myth that Native Americans were disappearing, believing they would ultimately be assimilated or killed off entirely due to the genocidal structure of settler colonialism.

Price (USD) \$5,200.00 | (GBP) 4,184.00



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EDWARD JENNER'S DISCOVERY OF VACCINATION:

Patrick Kerr Rogers' and son William
Barton Rogers'
Copy - With Initialed Correction by Jenner

An Inquiry into the Causes and Effects of
the Variolæ Vaccinæ, A Disease Discovered
in some of The Western Counties of
England, Particularly Gloucestershire, and
known by the name of Cow Pox.
Second Edition.



London: Printed, for the Author, by Sampson Low ...
and Sold by Law, Ave-Maria Lane; and Murray and
Highley, Fleet Street, 1800. -- FURTHER
OBSERVATIONS ON THE VARIOLÆ
VACCINÆ. -- A CONTINUATION OF FACTS
AND OBSERVATIONS RELATIVE TO THE
VARIOLÆ VACCINÆ, OR COW POX. London:

*Printed for the Author, by Sampson Low ... and sold
by Law, Ave-Maria Lane; and Murray and Highley,
Fleet Street., 1800. three parts in one volume, quarto
measuring 27.5 cm x 22 cm, pp. vii, [1]-64, 4
engraved and coloured plates; [1]-2, [69]-139; [145]-
182, errata. Half-titles and title pages to first and
third parts, half-title only to second part as issued.
Starred leaves K2* and S* are cancels. Paper is
watermarked 1798 or 1799.*

Original boards, spine paper restored, edges
untrimmed. Bookplate of Patrick Kerr Rogers,
[No.--] of Dr. P.K. Rogers' Medical and
Philosophical Library, on front pastedown.
Inscribed on first half-title Wm. B. Rogers to A.D.
Gale [?] July 1834. Leaf K2* has inked correction,
Variolæ Vaccinae, to Vaccinæ, initialed in the
margin, E.J. A few marginal highlightings in
various places, as well. Original tissue guards
before two plates. Some minor spotting, foxing
and light browning in text, boards are edgeworn
and moderately stained, but overall a very good
copy in its original state. Preserved in a fine full
black morocco case, inset with a pigskin
reproduction of Jenner's later chart comparing
smallpox pustules with those from vaccination.

First collected edition of Jenner's three seminal
treatises on vaccination published between 1798
and 1800: the first announces the efficacy of cow
pox inoculation ("vaccination") in preventing
smallpox - 'one of the greatest triumphs in the
history of medicine' (Garrison-Morton 5423); the
second contains Jenner's replies to critics,
clarifying identification of true cow pox, and
proper source and use of variolous matter for
effective inoculation; the third provides further
examples of efficacious inoculations. A fine
association copy, initialed by Jenner, and
belonging to Patrick Kerr Rogers and his second
son William Barton Rogers, founder of
Massachusetts Institute of Technology.

Lefanu Jenner 24; Norman 1163; NLM/Blake p.
235; Waller 5138; Wellcome III, p. 351.



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A NOTE ON PROVENANCE

Patrick Kerr Rogers was an Irish physician who emigrated to Philadelphia in 1798. He eventually was appointed Professor of Natural Philosophy and Chemistry at the College of William and Mary and published numerous papers and books on plants and treatments for various diseases. From January to March, 1816, he published a series of papers in defense of Inoculation in preference to Vaccination. He was sharply criticized in the press for this practice. In the present work, marginal highlighting (pp. 39, 59-60, 101) for text that refers to alternative treatments or outcomes involving cow pox vaccination and variolous inoculation may be written by Rogers.

He had established in Philadelphia, ca. 1809, what was to be a consulting library of medical and technical works from his own collection (vide, bookplate in this copy), though it was dissolved after two years from lack of patronage. He died in 1828.

He had four sons, all of whom had distinguished academic careers. William Barton Rogers, his second son, became a renowned geologist, publishing many papers and books on the subject. He succeeded his father at William and Mary in 1828. He was in charge of the geological survey of Virginia, and proposed a "wave" theory of mountain chain creation, investigated the age and composition of various rocks, described improvements and the development of surveying instruments, and - as a polymath - published many papers on chemistry, electricity, weather, medicine and mathematics. He is notably famous for establishing the Massachusetts Institute of Technology to allow researchers and students to work outside the standard academic structure of the period.

See: Proceedings, American Philosophical Society (vol. 23, 1886), W. Ruschenberger on the Rogers family.

Price (USD) \$26,750.00 | (GBP) 21,526.00

THE LITTLE SEA TORCH OR, TRUE GUIDE FOR COASTING PILOTS:

By which they are clearly instructed how to navigate along the coasts of England, Ireland, France, Spain, Portugal, Italy, and Sicily; the isles of Malta, Corsica, Sardinia, and others in the straits; and of the coast of Barbary, from Cape Bon to Cape de Verd.

Bougard, R. / Serres, John Thomas
(Translated from the French)

*Published by London, printed by T. Rickaby for
J. Debrett and the author, 1801.*



Bougard and Serres, John Thomas. The little sea torch: or, true guide for coasting pilots: by which they are clearly instructed how to navigate along the coasts of England, Ireland, France, Spain, Portugal, Italy and Sicily... the coast of barbary, from cape bon to cape de verd... together with



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plans of the principal harbours... translated from the French of le sieur bougard, with corrections and additions, by J. T. Serres. London: T. Rickaby for the author and others, 1801.



First English edition, folio (440 x 275mm.), 20 hand- coloured aquatint plates each showing two or more coastal views and 24 hand-coloured detailed plans on 12 sheets, engraved by John Luffman, contemporary full diced Russia, gilt, housed in modern quarter calf book-style box, very occasional spotting or offsetting. Very good condition, a bright tight copy and diced Russia still in good maintained condition lower part of front hinge spilt.

The first and only edition of this very attractive coasting pilot, translated by Serres from René Bougard's *Le Petit flambeau de la mer* (1810).

Loosely inserted in this copy are 2 loose plates of the Eddystone lighthouse.

Provenance

Sale, London, Sotheby's, 2012, Travel, Atlases, Maps & Natural History, 2012 - Present, property of former Royal Merchant Seaman, RAF Pilot, Business man and philanthropist Anthony Sessions.

Literature

NMM 3, 218; Phillips Atlases 2852; Pastoureau (1984) OCLC 6861413, Bougard N. pp. 79

Price (Usd) \$14,750 | (GBP) 11,869.00

FIRST PRINTED ACCOUNT OF BATTLE OF TRAFALGAR AND NEWS OF NELSON'S DEATH - TWO WEEKS BEFORE THE NEWS REACHES LONDON

2 Broad Sides, manuscript letter from Federico Carlos Gravina y Nápoli and Engraved printed Invitation to the Funeral Procession of Nelson.

All housed in a custom ½ blue morocco clamshell box lined with white moiré silk and pieces loosely framed in an archival matting for presentation and protection.



GIBRALTAR CHRONICLE EXTRAORDINARY. THURSDAY, OCTOBER 24, 1805. Broadside,

30.5 x 21cm, printed in two columns, English and French print.



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Vice-Admiral Cuthbert Collingwood's letter to Henry Fox, acting Governor of Gibraltar, headed.

Euryalus, at Sea, October 22, 1805, beginning, Sir, yesterday a Battle was fought by His Majesty's Fleet, with the Combined Fleets of Spain and France, and a Victory gained. Collingwood concludes the letter with, our loss has been great in Men; but, what is irreparable, and the cause of Universal Lamentation, is the Death of the NOBLE COMMANDER IN CHIEF, who died in the Arms of Victory....

The balance of the text reports some details of the engagement as well as details of the actions, wounding, and death of Lord Nelson, including his final words, *Thank God! I have outlived this day and now I die content!!!*. The official news of the victory and Nelson's death did not reach England until the early morning of November 7, when all or parts of Collingwood's official dispatch to London were printed later in the day. The broadside has some faint wrinkling, but is generally excellent with all edges untrimmed. The final words of Nelson, poorly inked and only partially printed at the bottom in the original English column, have been penned-in in a crude contemporary hand. Many later versions of Nelson's last words have been reported, but this is the first record of them anywhere.

Only record found by us is a copy of this broadside in a Christie's Sale 8931, Lot 363, 9 November 2000,

SUPPLEMENT TO THE GIBRALTAR
CHRONICLE, SATURDAY, NOVEMBER 2,
1805. - (PRICE ONE REAL AND A HALF.)

(A French Translation of the following
Particulars will be published on Thursday next.)

GIBRALTAR, NOVEMBER 2, 1805.



Folio, 31.5 x 22cm, [4]. Untrimmed, as issued; faint old creases and trace of water stain at inner margin, few pinholes in inner margin, else near fine. Printed in two columns. Text begins,

As we are fully sensible, that every circumstance respecting the late Glorious Victory, as well as every incident relative to the death of that truly good and great man, the late much lamented Lord NELSON, must be deeply interesting not only to his own Country, but to the world in general; we have endeavoured, since the arrival of the Victory, the ship on board of which his Lordship's flag was flying during the whole of the action, to obtain every information in our power on that subject.

There continue four columns giving a detailed narrative of Nelson's actions during the engagement including the famed telegraph "ENGLAND expects that every man will do his duty."), particulars of his wounding and the shooting by Mr. Pollard of the French soldier who shot Nelson, instructions to Capt. Hardy, and his final words - now reported as, "he thanked God that he had outlived the action, and had been

enabled to do his duty to his country." These accounts end with the note, "Lord NELSON'S body is on board the *Victory*, and is to be sent to England by the first opportunity." Also included is an account of the firing upon the struck *Santisima Trinidad* and several other crippled Spanish vessels by French ships in the van "who had no part in the action, and one of which carried a Rear Admiral's flag." The accounts continue with communications from Cadiz on the state of the remaining combined fleet, deaths and woundings of their captains and crews, and vessels arriving at Gibraltar.



Still nearly a week in advance of the news reaching London, the *Chronicle* prints the first full account of the circumstances of Nelson's actions at the Battle of Trafalgar, as well as reliable first-hand accounts of events which were later "modified" in the retelling. The earliest possible reliable account for many "facts" which have become, in one form or another, legend.

No sales or other records found for this Supplement, although one of the items in Christie's Sale 8931, Lot 363 was, apparently, the later French translation of it referred to in the title.

[Federico Carlos Gravina y Nápoli (August 12, 1756 – May 9, 1806].

Autograph note, signed. Rare autograph of the Spanish admiral commanding the Spanish forces, ostensibly under the direction of Admiral Villeneuve, during the Battle of Trafalgar. He died of wounds sustained in the battle.

I would ask you, my dear General, to put back in your packet (of correspondence?) my letter to the Chevalier... In which I sent him a copy of what I had just said.

Au revoir

(Sgd.). Gravina

[Nelson] Engraved printed invitation to the funeral procession of Nelson.

Nelson (Horatio, 1st Viscount Nelson, 1758-1805). A ticket for Admiral Lord Nelson's Funeral Procession, 9 January 1806, un issued.

This would have been issued and numbered and signed by Sir Isaac Heard, Garter Principal King of Arms, his black wax seal, a copper engraved border with Fame and two trumpets at head and tomb with crossed palms at foot, printed on stiff card with full margins. 6 1/2" x 7 1/2".

Price (USD) \$32,750.00 | (GBP) 26,250.00

NARRATIVE OF THE BRITONS' VOYAGE TO PITCAIRN'S

Shillibeer

Published by Law and Whittaker, UK, 1817

NEW ZEALAND Narrative of the Britons' Voyage to Pitcairn's Shillibeer 1817 A Narrative of the Britons' Voyage, to Pitcairn's Island; Including an Interesting Sketch of the Present State of the Brazils and of Spanish South



E.C. RARE BOOKS

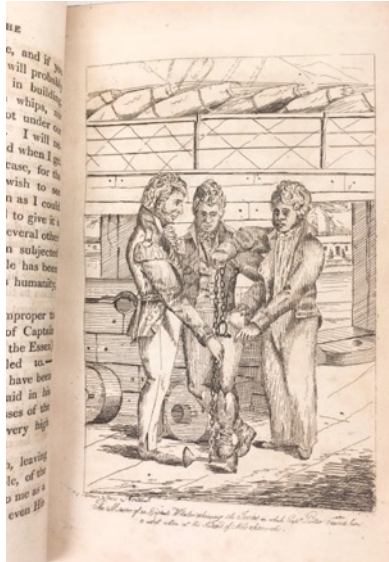
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SPECIALIZING IN CHILDRENS ILLUSTRATED BOOKS,
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America; J. Shillibeer; London; Second Edition;
Law and Whittaker; 1817; 8vo; 180 pp.; 12 plate,
two folded.

original tree calf binding with period full gilt
spines and the original marbled end papers.



Recently re-backed into tree calf boards with full
gilt spine to period. Interior text has light
scattered foxing throughout. Some areas with
underlining and marginalia. Enfolded plates
have been repaired and refolded neatly back into
the book. Frontice and title page have been gently
washed along with the final two pages.

Price (USD) \$1,450.00 | (GBP) 1,160

THE HISTORY, CIVIL AND COMMERCIAL, OF THE BRITISH COLONIES IN THE WEST INDIES

Edwards Bryan,

Published by John Stockdale, 1801

Three volumes, London, 1794-1801, 1801. third
edition, eleven maps and ten engraved plates,
4to, contemporary calf, gilt paneled spines on all
three vols. professionally re-backed into the

The third edition contains 14 maps and plates
more than the first edition, as well as an
additional volume three, printed just before the
author's death. Edwards inherited a plantation in
Jamaica from his uncle was in a position to give a
first-hand account of conditions after the
American War and before the abolition of the
slave trade.

He presents a general description of the natural
history and inhabitants of the islands, the slave
trade, agriculture, sugar, cotton, coffee, etc. and
various government documents dealing with
Barbados, Grenada, St. Vincent, and Leeward
Island. Bryan Edwards was a renowned English
politician and historian, and a strong supporter
of the slave trade. Originally published in 1793,
the first two volumes were History, Civil and
Commercial, of the British Colonies in the West
Indies. In 1797, a companion volume, Historical



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Survey of the French Colony in the Island of St. Domingo, was released in the 1794 edition, both titles were consolidated into a three-volume collection. They provide a comprehensive account of the colonial histories of several islands, including source documents, detailed maps, letters and ledgers. This has been translated into German and, in part, into French and Spanish. A fifth edition was issued in 1819. This copy has extremely crisp text and plates.

Price (USD) \$3,050.00 | (GBP) 2,440.00

II GAZZETTIERE AMERICANO, 1763

*Livorno: Marco Coltellini all'Insignia della
Verità*

Three large matching volumes in contemporary vellum bindings. Ink titles on spines, five raised bands. Laid paper. Folio 12.5 x 9 3/4 in. (31.75 x 24.8 cm). Excellent condition.

Formatted as an encyclopaedia of the Americas, the work examines geography, flora and fauna, industry, trade, and local customs throughout South America, Cuba, New England, and up to Newfoundland. An expanded Italian edition of the American Gazetteer published in London a year earlier.

Illustrated with 78 engravings and diagrams throughout, including frontispiece. Of these, 23 are fold out black and white diagrams, maps, and city plans; 55 are full page plates. Complete with all maps and engravings listed in full at the rear of each volume.

Includes bird's eye views of major cities and ports (New York, Boston, Santiago, Lima, etc.), islands of Central America (Cuba, Guadeloupe, Martinique, Barbados, etc.); 35 other plates depict phenomena particular to the Americas, including toucans, bison, penguins; industrial methods for

indigo, tobacco, and sugar production; and construction methods for Native boats.



Published in Livorno, this is an expanded Italian edition of the American Gazetteer published in London a year earlier.

"Livorno, as a free port, maintained intense commercial ties with England while supporting a large population of foreigners, many of them English. It should be no surprise that it was in Livorno, in 1762, that there began to be prepared and then published an Italian translation of the American Gazetteer of London: the Gazzettiere Americano. It was no less than an ongoing encyclopedia of the Americas, with a large share dedicated to the Atlantic colonies, their growing populations and their commerce."
(Tortarolo in Connell & Pugliese, 2018)

Price (USD) \$6,000.00 | (GBP) \$4,800.00



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(Rustic Furniture)

IDEAS FOR RUSTIC FURNITURE PROPER FOR GARDEN SEATS, SUMMER HOUSES, HERMITAGES, COTTAGES, ETC.

London: I. & J. Taylor, (circa 1790).

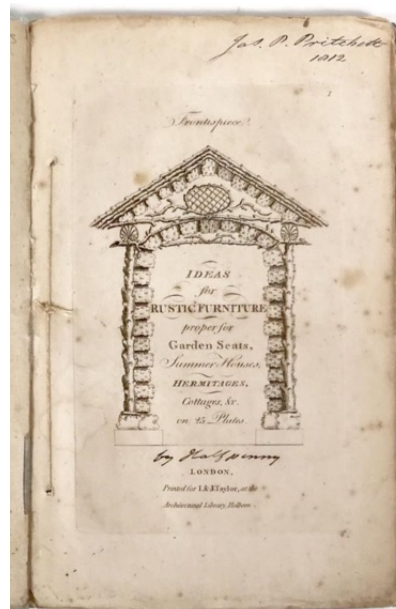
8vo. Contemporary blue wrappers. 25 engraved plates, including title leaf. First edition. "One of the rarest of eighteenth-century furniture plate books," it was the subject of an article by Morrison Heckscher, "Eighteenth Century Rustic Furniture Designs," (Furniture History, XI, 1975, pages 59-65). Heckscher further says,

"There is a consistency about the style of all these pieces. All have a delicate and ordered rusticity--what had been described as a 'regular twiginess.' All of the wooden framing elements are made from what appears to be thin, untrimmed branches. The branches of some pieces are nailed together, but more often they are lashed together with rope. Many of the chair and settee backs are 'woven' out of one or two unnaturally long branches."

Looking through these plates they have an almost antler like effect. I imagine and grand hunting lodge being adorned with such furniture

A rare copy with illustrated designs that have attributed to the work of William Wright due to similarities in design styles. However, there are no facts to substantiate this attribution.

This is the only eighteenth-century English pattern book devoted entirely to rustic furniture.



Plates offer designs for chairs, stools, sofas, tables, looking glasses, and chimney pieces. original blue wrappers expertly repaired at the spine with original stitching still in place, two period ink inscriptions on the frontice / title page, "*Jas. P. Pritchett 1812*" As if to suggest an author there is another ink inscription "*by Halfpenny*" Otherwise a nice, unsophisticated, uncut copy.

Price (USD) \$1,250.00 | (GBP) 1,000.00

ANNALS OF KING GEORGE Being a Faithful History of the Affairs of Great Britain for the year MDCCXVI

Containing Also a Full and Complete
History of the Rebellion

*Published: London. Printed for Bell at the
Cross Keys, and Baker at Paternoster Row 1717
Hardcover (Brown Calf). Very good condition.*

Two Volumes. Tooled Cambridge panel calf boards with raised. Gilded titles and lettering in black and red lables. Remains particularly well-preserved overall; tight, bright, clean and strong. The 'Appendix' in Vol. II has separate pagination and register. - With an index and two final advertisement leaves. Bookplate of previous owner in front covers of both volumes (Thomas Newton, Prospect Cottage).

Vol I: 480 pages plus index (all present)

Vol II: 352 pages plus 99-page appendix and advertisements at rear.

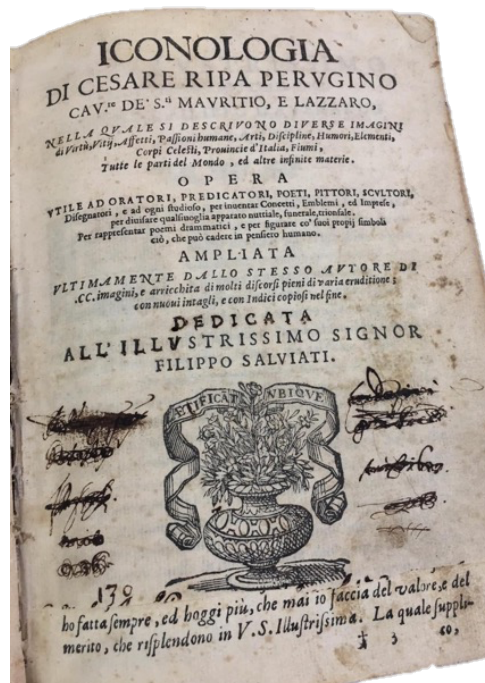
The covers are very good, clean and the lettering and engravings are clear. The binding is tight and the interior is clean for age. Tanning to age. Text is clear and sharp.

Price (USD) \$420.00 | (GBP) 336.00

RIPA, CESARE Iconologia

Siena, Appresso gli Heredi di Matteo, 1613. Third Edition.

RIPA, Cesare Iconologia/ Nella quale si descrivono diverse Imagini di Virtù, Vitij, Affecti, Passioni humane, Arti, Discipline, Humori, Elementi, Corpi Celesti, Provincie d'Italia, Fiumi, tutte le parti del Mondo, ed'altre infinite material. Published: Siena, Appresso gli heredi di Matteo Florimi, 1613. Piero Niccolini's signature in ink.



Single volume with contemporary vellum binding, title and author on spine with four bands. 409 pages, 23x16cm, illustrated with numerous fine woodcut illustrations throughout.



One of nine Italian editions, text in Italian. Imprimatur granted by Alessandro Strozzi,



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canon of the Cathedral of Florence, and Pietro Niccolini, General Vicar of Florence in 1607 (final leaf). Niccolini, as General Vicar of Florence, also granted Galileo an imprimatur for his work Dialogue in 1630, as Galileo hoped to avoid Papal scrutiny by printing his work in Florence rather than Rome. Signatures in ink on imprimatur page including that of Peiro Niccolini. This appears to be the only Italian edition with imprimatur included. Famous book of emblems based on Egyptian, Greek, and Roman representations arranged in alphabetical order.

Each entry consisted of a description of an allegorical figure depicted to embody the concept, which Ripa further explicated using references to classical literature. This collection came to be used by Renaissance artists, poets, and orators, to illustrate abstract concepts allegorically. It was particularly influential in the 17th and 18th centuries, quoted extensively. For example, Dutch painter Vermeer used the emblem for the muse Clio for his The Art of Painting. Ripa dedicated the work to Florentine Cardinal Antonio Maria Salviati, for whom he worked as a butler. Very Good. Item #183

Price (USD): \$3,250.00 | (GBP) 2,600.00

